2: Boissevain E-5 (1960-1961) 1965
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to it, their rivals invariably stage their own fair or, and this is more usual, hire several buses and noisily leave the village for a picnic or a pilgrimage to some shrine of their saint. Many other incidents divide groups and associations along partit lines. For example, a former head teacher of the Farrug school told me that he had once tried to get the girls to wear the dark blue hair ribbons which are supposed to be part of their school uniforms. He was astounded when half the girls flatly refused. It was then explained to him that blue is the colour of the St. Roque partit, so the St. Martin girls could not be expected to wear it.

Let us now look at some of the major skirmishes which have taken place in Farrug during the last ten years. During 1952 and 1953 there was a dispute over an attempt by the St. Roque procession to pass along a street over which St. Martin's followers claimed exclusive rights. When the inexperienced new parish priest backed the St. Roque claim before the Archbishop, he brought violently into the open a dispute over which his predecessor had successfully procrastinated for years. The followers of St. Martin not only refused to celebrate their feast, but also succeeded in frightening the unfortunate priest rather badly by exploding a huge rocket in the drainpipe under his house. Some St. Martin partisans gleefully recounted to me that the priest was soon transferred to another parish, and that during his last week in Farrug he had asked the police to escort him between his house and the church. Relations between the Church and the St. Martin partit were restored when the Archbishop modified the St. Roque procession route.

In 1956 the St. Martin Band Club refused to celebrate the titular festa because the Archbishop had given the Confraternity of St. Roque permission to renew the four bunches of artificial flowers which decorate the main altar during his feast. The following year the St. Roque Band Club refused to play at the installation ceremony of the new parish priest because the Curia had just turned down the confraternity's request for permission to hang a new picture over its altar. In 1960 the same priest angered the St. Roque partit by refusing to let it participate in the St. Martin centenary celebrations. The poor man's hands were tied, for the St. Martin club had declared that it would have nothing to do with the feast if its rival took any part in it. At the moment, there is another struggle in the offing. The Confraternity of St. Roque

5: Cremona B-3, 4 (no date) 1923
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Bombazine (without lace) or silk faldettas are now
292 the popular style. The vernacular *čulqâna* and *ghonnella* for
192 the *faldetta* point to its probable origin; the word *ghonnella* is
765 derived from the Italian *gonnella*. The term *falda*, with its
178 diminutive *faldetta* (skirt), suggests that this hood or wimple
301 represents the tail of the skirt put over the head inside out in wet weather. Black stone trinkets are worn in place of those of gold. Women in both villages and towns who cannot afford to buy special trinkets cover their earrings with black stuff.

The old funeral rites, described by Abela and Ciantar from
764 extracts from wills of the fifteenth to seventeenth centuries,
[171] are only faint survivals of the gorgeous pseudo-pagan rites
[177] which prevailed in all parts of continental Europe up to the period of the Reformation, and in Malta when under Italian influence. Up to 1872 the burial of the dead generally took
[192] place in churches or in churchyards (Maltese *zuntier*, from French *cimetière*). This still continues in country places, where
[671] people have family vaults. A law providing for extra-mural interment was proposed by De Rohan (A.D. 1775-1797), but it was only enforced by the Police Law of 1869, when a public cemetery was provided in 1871.

764 Since the adoption of the new burial law, funeral customs
178 have assumed a very simple character. Old custom required that the dead body should be placed on a handbarrow or in a coffin with a cushion stuffed with laurel and orange leaves
[534] fixed under the head. The body was then conveyed to the church, with the relatives and friends following, and the wailing of the mourners accompanied by the sound of bagpipes, which in some villages are now replaced by violins and counterbases to which lamentations are sung. Since the opening of the Addolorata Cemetery the dead are generally transported in
[533] hearses. The tolling of funeral bells was once so important that in many wills careful provision was made for it, and it even
[177] rivalled the usual charitable bequests. This corresponds to
764 Sicilian custom in the fifteenth century. After burial of the corpse, a black carpet or coverlet, or a velvet counterpane, was laid over the grave, and left there for some days. The offering
[184] of flowers to the dead is at present in great favour amongst the less educated, but some of the higher class object to it as a pro-

fanation

7: Busuttil I, Y-4, 5 (no date) 1894
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Cathedral Church of Notabile on the eve of the said festival.

On the morning of the feast—as soon as the procession, which is led by the Bishop, enters the Cathedral Church—large crowds, especially of country people in their substantial holiday finery, and wearing their hoarded ornaments of massive gold, drive at a racing speed to Boschetto, where, careless of the excessive heat of a broiling sun, they divide into companies and under the shades of the leafy orange trees in the beautiful garden, they seem quite happy in eating their sumptuous dinners, consisting chiefly of stewed rabbit, ham, pies, cheese and an allowance of common wine, which they keep in large dark glass bottles, or in tin cans where the indispensable liquid is less liable to being spilt.

7: Busuttil I, Y-4, 5 (no date) 1894
EZ6 Malta EZ6

with which they rubbed the bride's lips, with the idea of rendering her affable and prudent. She was then conducted into the room where her future husband awaited her arrival, who presented her with a ring on which was engraved two hands united—the emblem of mutual faith—together with bracelets, necklaces and a gold chain —she presenting him in return with a handkerchief trimmed with lace and bows of ribbon.

This ceremony is called "il chelma" which means the engagement.

On the morning of the wedding-day the most honoured personage among the husband's relations threw a fine white veil over the bride's head—who wore a brocade or velvet dress, in which the other relations made certain rents for the purpose of affixing small golden shells.

8:Brockman T-5 (no date) 1938
EZ6 Malta EZ6

was anciently used to represent the tying of Life with Spirit. 585
Its association with the "True Lovers' Knot" of our grand- 801
mothers is obvious. There is Biblical authority, too, for the 171
separation of husband from wife, in the incident between Tobias and the Angel Raphael.

Tobias (or Tobit) is about to be wedded to the maiden whose former seven husbands have been slain on the bridal night by an evil spirit. The angel says, "For they who in such manner receive matrimony as to shut out God from themselves to their lust, as the horse and mule, which they have not understanding. Over them the devil hath power. . . . Keep thyself continent from her. . . ."[1]

So far the marriage customs which remain extant—only one or two generations separate Zeppu and Gretz from the more primitive customs. Here is what a Maltese writer has 584
to say of marriages in the not very distant past:

> "The articles of the contract having been settled, and the marriage portion agreed upon, the young man sent his intended bride a present consisting of a certain fish ornamented with garlands of ribband, with a ring or some costly jewel in its mouth.
>
> The first interview was then fixed to take place in presence of the parents and their kinsfolk, best friends, and neighbours, who were regaled with sweetmeats and other refreshments.
>
> Before this meeting took place, the mothers of the two [789]
> young people retired either into an arbour in the garden or some separate apartment, where they prepared a mixture of aniseed, aromatic plants, salt, and honey with which they rubbed the bride's lips, with the idea of rendering her affable and prudent. She was then con- [301]
> ducted into the room where her future husband awaited

[1] *Tobias*, VI, 17–18.

8:Brockman T-5 (no date) 1938
EZ6 Malta EZ6

584 her arrival, who presented her with a ring on which
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585 On the morning of the wedding day the most honoured
[292] personage among the husband's relations threw a fine white veil over the bride's head—who wore a brocade
[301] or velvet dress, in which the other relations made certain rents for the purpose of affixing small golden shells.

[533] The bridal procession then proceeded to the Church for the ceremony, attended by musicians playing on different instruments, and singers who sang stanzas in praise of the young couple. These musicians were preceded by three men, the first bearing on his head a basin of white earth on which was placed a big cake with two figures representing the bridegroom and the bride—the
[431] man who carried this basin wore also a scarf with a round cake hanging from it. The second carried a basket filled with sugar plums and candied nuts, which one of the relations distributed among such acquaintances he hap-
[532] pened to meet. In the middle of the basket was a handkerchief folded in the form of a pyramid and ornamented with the images of the Blessed Virgin, St. Joseph, and the Infant Jesus. The third man was constantly employed in burning perfumes. The bride and bridegroom followed, walking under a canopy of crimson velvet carried by four of the principal persons who attended the wedding. The rest of the relations and invited friends, called the *Haddara*, closed the procession.

[202] The arrival of the bridal procession at the church was announced by the ringing of bells. The officiating